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COLLECTION
1921

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SCULPTURE

[1]

A Neapolitan Marble Bust.

By *Francesco Laurana*. XV Century. One of the most important portrait sculptors of the quattrocento. It belongs to the most beautiful representations of thoughtful and chaste womanhood which have been preserved to us from the time of the Renaissance, and it is generally believed to represent Beatrice of Aragon (daughter of King Ferdinand of Naples), who married in 1476 King Mathias of Hungary

Dr. Bode says it is rightly considered one of Laurana's masterpieces.

From the Castellani and Bardini collections.

Exhibited in 1920 at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in New York.

[2]

NEAPOLITAN MARBLE BUST.

XV Century. Artist unknown, attributed to *Laurana*, but doubtfully so, as the author of this bust has something grand, something energetic, which is wanting in Laurana. It is much more likely to be by the second great sculptor at the Courts of Naples and Sicily, the well known *Pietro da Milano*, the celebrated medalist of King René of Anjou.

From the Castellani and Bardini collections.

Exhibited in 1920 at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in New York.

[3]

MARBLE RELIEF.

Madonna and Child. By *Mino da Fiesole* (1431–1484).

From the Chapel of the Villa Gonfienti near the Prato.

[4]

MARBLE RELIEF.

Madonna and Child. By *Antonio Rosselino* (1427–1479). A great work of this master.

From the collection of Madame Louchet, Lyon.

[5]

MARBLE RELIEF.

Madonna and Child. Ascribed by Dr. Bode to *Giovanni Dalmata*, who lived in Rome about 1475, and worked with Mino da Fiesole. Set in a gold mosaic background.

[6]

MARBLE RELIEF.

Madonna and Child. By *Antonio Rosselino* (1427–1479).

From the Chapel of Bussy d'Amboise castle, belonging to the Bussy Rabutins.

[7]

PIETA.

Executed in soft Marble. French XV Century. School of *Michel Colombe*.

It comes from the environs of Nîmes, and its workmanship reminds one very much of the style of the Biron Monument in the Metropolitan Museum of Art.

[8]

MARBLE STATUETTE.

Saint Sebastian. Attributed to *Antonio Rosselino* (1427–1479).

[9]

TWO MARBLE FIGURES.

By *Amadeo* (1447–1519). Representing angels in attitudes of homage and prayer —of great delicacy and finish. Amadeo became chief architect of the Certosa in 1481, and about this time made a fresh design for the facade of the Cathedral.

Among the figures are two angels which closely resemble the above.

[10]

MARBLE FRAME.

It formed the entrance of a Tabernacle. Attributed to *Benedetto da Majano*. Italian XV Century.

[11]

TERRACOTTA RELIEF.

Madonna and Child. By *Donatello* (1386-1466).

Described by Dr. Bode as undoubtedly a work of the master's own hand. He extols the nobility of style and dignity of this fine work.

From the Aynard collection.

[12]

LIMESTONE STATUETTE.

Saint Matthew. French XV Century.

[13]

GLAZED TERRACOTTA RELIEF.

By *Luca della Robbia* (1400–1482). Representing the escutcheon of the Ginori family on a blue background held by a winged cherub, whose head is particularly delicate and graceful and whose hands are exquisitely modelled.

From the Maurice Kann and Sigismond Bardac collections.

[14]

BAS-RELIEF.

Madonna and Child. In white glazed terracotta. Ascribed to *Luca della Robbia* (1400–1482).

[15]

GLAZED TERRACOTTA RELIEF.

Pieta by *Andrea della Robbia* (1469-1529.)

High relief enamelled in colors.

From the Lanna collection.

[16]

Colored Terracotta Figure.

The Infant Christ. By *Matteo Civitali* (1435–1501).

This figure originally formed part of a group of the well-known subject 'The Crib' (Presepio).

[17]

Terracotta Statuette.

By *Desiderio da Settignano* (1428–1464). Figure of the Infant Christ, holding an orb in the right hand and the left hand raised in the act of blessing.

From the Wm. M. Laffan collection.

[18]

Carved Wood Polychromed Statuette.

Representing Saint Martin cutting his coat. He is wearing a red cap, and a doublet, and his feet are shod in pointed

shoes.

School of *Jorg Syrlin of Ulm* (1425–1492).

[19]

TWO CARVED WOOD POLYCHROMED STATUETTES.

Saint Barbara and Saint Catherine.

French XV Century. Champagne school. Saint Barbara is represented in a blue gown and a red mantle and is wearing a hat. She is leaning against a tower.

Saint Catherine is represented in a blue dress, and is wearing a crown. In one hand she is holding a book, and in the other a sword. These are the emblems appertaining to the martyrdom of Saint Catherine of Alexandria.

[20]

WAX RELIEF.

Madonna and Child. Renaissance period, by an unknown artist.

BRONZES

[21–22]

SANTA TERESA D'AVILA.

SAN PEDRO D'ALCANTARA.

By *Alonzo Cano*. Spanish XVI Century. These bronzes match each other and originally belonged to the same altar. They are the work of *Alonzo Cano*, surnamed *Il Racionero*, and represent Santa Teresa of Avila and San Pedro of Alcantara, who were living at the same time in the same country.

[23]

BRONZE CRUCIFIX.

School of *Giovanni de Bologna*. XVI Century. An important and very fine specimen of Italian Bronze.

Exhibited in 1908 at the Expositione d'Arte Sacra in Venice.

[24]

BRONZE FIGURE.

Representing a Gladiator. Italian XVI Century.

From the Wm. W. Laffan collection.

[25]

BRONZE HEAD.

Bronze head of a faun in *cire perdue*. Italian XVI Century.

[26]

CHÂSSE.

Limoges champlevé enamel. XIII Century. In the form of a house with a transept. It is modelled on four square feet and surmounted by a crest in openwork ornamented with balls of rock crystal.

The whole châsse is covered with an envelope of brass, engraved and gilded, in which are set cabochons of colored glass.

The enamelled plaques represent, in front: The Crucifixion, the Holy Virgin, a Holy Woman, St. John and St. Joseph of Arimathia.

In the back: The Resurrection, the Nativity, the Angel announcing the Birth of Jesus to the Shepherds, The Annunciation, the Visitation.

On the sides, St. Peter and St. Paul.

From the Spitzer collection.

[27]

EUCHARISTIC DOVE OR COLOMBE.

Beautiful specimen of Limoges champlevé enamel of the XIII Century, and one of the rarest pieces of this period. It was exhibited at the Paris Exposition Retrospective of French Art in 1900 (see Catalogue, page 88, No. 2558).

The dove is one of the most ancient eucharistic vessels and was usually suspended over the altar in the churches by chains.

From the collection of Count Chandon de Briailles.

[28]

SMALL CHÂSSE.

Limoges champlevé enamel. XIII Century. Quadrilateral, with gable top. On the front is a representation of the murder of St. Thomas à Becket, Arch-

bishop of Canterbury, with his entombment shown on the gable above; the three figures of each scene being of engraved and gilt copper, and the heads in relief. All the panels are filled with an ornamentation of rosettes, bands and borders, and on the back with a geometrical pattern, all in two tints of blue, red, green and yellow, on a blue ground. The gable top has a high pierced cresting with three round finials, and on the front three applique round medallions with an enamelled ornamentation.

[29]

PLAQUE.

Large rectangular Limoges enamel plaque representing the Crucifixion. Our Lord is depicted between the two thieves. On the left we see the fainting Virgin upheld by St. John, and by a Holy Woman.

On the right are two men on horseback;

one of them in full armour contemplates our Lord. This figure represents Guy de Montfaucon, Chevalier Seigneur of St. Masmin and of Reydan in Bas-Poitou one of the companions of Joan of Arc, who was killed at the battle of Patay the 19th of June, 1429.

His coat of arms represents a standing lion, and is shown at the right angle of the plaque. At the left angle of the plaque is the coat of arms of Marie Marbeau, his wife.

By *Monvaerni*. XV Century.

From the J. Pierpont Morgan collection.

[30]

PLAQUE.

Large plaque of Limoges enamel by *Monvaerni*. XV Century. Representing the Nativity. In the foreground the Virgin, in a blue cloak, is kneeling before the stable and the Infant Jesus is lying

in the folds of her mantle at her feet. Opposite is Joseph, kneeling. In the background some children are playing; and above, two angels are holding scrolls with inscriptions in their hands.

[31]

PLAQUE.

Large rectangular plaque of Limoges enamel, representing the entrance of Jesus Christ into Jerusalem. Early XVI Century.

This plaque is by *Nardon Penicaud*, and is one of the finest early Limoges enamels known.

From the Sigismond Bardac collection.

[32]

TRIPTYCH.

Limoges enamel. By *Nardon Penicaud*. Early XVI Century. In the centre is

the Crucifixion. The Holy Women are grouped at the foot of the Cross, and are surrounded by crowds of people on horseback and on foot.

The left wing represents Our Saviour at the Mount of Olives. The right wing depicts the Betrayal of Christ by Judas Iscariot.

This triptych was exhibited inthe Paris Exposition Retrospective of French Art in 1900 (see catalogue, page 133, No. 2627).

From the Michel Boy collection.

[33]

Square Limoges Plaque.

Representing the Holy Virgin and one of the Shepherds in adoration before the Child in a cradle.

By *Nardon Penicaud*. Early XVI Century.

[34]

LARGE LIMOGES PLAQUE.

A wonderful combination of eight figures in translucent enamel representing the Entombment of our Saviour.

By *Jean Penicaud I.* Early XVI Century.

[35]

TWELVE PLAQUES.

Representing twelve scenes of the Passion, after twelve engravings by Martin Schoengauer (1430–1491).

By *Jean Penicaud I.* Early XVI Century.

From the Charles Mannheim collection.

[36]

PLAQUE.

Rectangular plaque of Limoges enamel, representing The Adoration of the Magi.

By *Jean Courteys.* XVI Century. Signed I. C.

[37]

Small Square Limoges Plaque.

Probably by *Jean Penicaud III*. A very fine composition of the XVI Century.

From the Sigismond Bardac collection.

1500

[38]

Limoges Plaque.

By *Pierre Raymond*. Signed P. R., and dated 1534.

This plaque represents the Virgin standing on a pedestal, holding the Infant Jesus in her arms; over her dress is a flowing mantle held at the upper part by angels; both on her right and left are different clerks in holy orders, kneeling, and the first man in the group on her left is certainly the donor who gave the plaque to the church.

From the Sigismond Bardac collection.

1500

[39]

NINE SMALL SQUARE LIMOGES PLAQUES.

Representing nine stations of the cross. XVI Century.

[40]

A CUP.

Limoges. XVI Century. By *Jean Courtois* (Signed).

Painted with the high priest offering gifts to David.

Black border with gilt scrolls.

From the Spitzer collection.

[41]

A CUP.

Limoges. XVI Century. Painted with the Triumph of Amphitrite in the foreground, and a mountain landscape in the distance.

Black border with gilt scrolls.

From the Magniac collection.

[42]

VASE.

A large Caffaggiolo vase, about 1515. This important vase is of globular form with two spouts and a handle, decorated with *rinceaux*, vases and fantastic animals, painted in yellow, blue, and violet on an ochre background and with four coats of arms of which two are surrounded by large cornucopiæ. One coat of arms with the Imperial eagle, with the Medici coat of arms, and Imperial crown on top; one with the Medici coat of arms and a Bishop's hat on top; one with the Chigi coat of arms and a Bishop's hat on top; one with the Moor's head and a Cardinal's hat on top. On the spouts, the Caffaggiolo mark in blue, a P and an A.

From the Madame d'Yvon and Wencke collections.

[43]

VASE.

A large Faenza vase, about 1536.

This vase has a broad handle, with a short, rather wide neck. It is painted in cobalt blue, light yellow, brownish yellow and green, and represents biblical and symbolical subjects. After Mantegna. Signed by *Baldassare Marana*.

From the Castellani and Wencke collections.

[44]

PLATE.

A large Urbino plate. XVI Century.

It is painted in yellow, red, blue, green, red, violet and black. Various groups of male and female figures in the foreground surprised by a heavenly apparition; in the background are walls of a city with towers and church spires.

[45]

CUP.

Lustered Gubbio cup. XVI Century.

By *Master Giorgio*. Signed and dated 1530.

It represents Maternity and Love; a woman standing next to a column watches a young girl playing with Cupid.

From the Wencke collection.

[46]

PLATE.

Urbino plate. XVI Century. By *Nicolo da Urbino*.

This plate has large borders. In the center two cupids are holding the coat of arms of Gonzague and Este. On the border in a landscape is represented the history of Apollo and Marsyas.

It comes from a service executed for Isabella D'Este, wife of Gianfrancesco Gonzague.

From the Spitzer and Wencke collections.

[47]

BOTTLES.

Two large two-handled Faenza bottles. About 1550.

Decorated each with the full bust portrait of a young woman. One is marked 'ALVPVLOY', the other 'AMALVE.'

From the Wencke collection.

STAINED GLASS

[48]

A FRENCH STAINED GLASS PANEL.

XIII Century. Representing a holy bishop healing a sick man in the presence of two Saints.

From the Henry Daguerre collection.

[49]

A FRENCH STAINED GLASS PANEL.

XIII Century. Representing a king

listening to the remonstrance of a holy man. With an inscription:- 'REX SIC EXLMPIUM POPULO SUO.'

From the Henry Daguerre collection.

[50]

A French Stained Glass Panel.

XIV Century. Representing a design of Gothic crocketed canopy with a praying kneeling figure inserted.

From the Henry C. Lawrence collection.

[51]

A Flemish Stained Glass Panel.

XV Century, representing The Holy Virgin surrounded by Angels.

From the Henry C. Lawrence collection.

[52]

Stained Glass Window.

From the Abbey Church of Flavigny, Lorraine. XVI Century.

The initials F I L on the lowest panel are the first letters of the motto of Warry

de Lucy (21st prior of Flavigny 1510–1557) '*Fraus inimica luci*'—'Fraud is the enemy of light.' The author of this stained glass, *Valentin Bouch*, is celebrated and it is impossible to find a piece better authenticated, as the church in the diocese of Toul, which enclosed it during four centuries, is well known to all archæologians.

[53]

PANEL.

Old Nuremberg stained glass, year 1524.

[54]

PANEL.

A companion panel to the above.

[55]

FLEMISH TAPESTRY (GOTHIC).

Early XVI Century. Representing a Pietà, from a cartoon by *Maitre Philippe* —a high loom (*haute lisse*) woven in colored worsteds, gold, silver and silk threads on flax warp.

This superb tapestry must be classed among the finest productions of that eminently successful period in the history of textile art in Brussels, which covers the latter part of the 15th century and the first-third of the 16th. The composition is replete with religious feeling, and charming in the simplicity of its arrangement.

[56]

TAPESTRY.

French. XVI Century. Panel of a series of eight, known as the Gombault et Macée tapestries.

FURNITURE

[57]

CHEST.

XVI Century 'Cassone' or marriage chest.

[58]

FOUR CHURCH STALLS.

Carved wood, French XVI Century.

[59]

FIRE SCREEN.

Italian Renaissance. Chasuble.

[60]

TWO ARMCHAIRS.

Venetian. XVI Century. Carved walnut.

From the Wm. M. Laffan collection.

[61]

TABLE.

Ligurian Walnut Table, rectangular shape. XV Century.

From the Davanzati Palace collection.

[62]

BENCH.

Large Florentine Carved Walnut Bench. XVI Century.

From the Davanzati Palace collection.

[63]

TABLE.

Florentine Walnut Draw Table. XVI Century.

From the Davanzati Palace collection.

[64]

CRADLE.

Florentine Walnut Cradle. XVI Century.
From the Davanzati Palace collection.

[65]

CHAIRS.

Pair of Sixteenth Century Italian Side Chairs in Walnut with coverings of embroidered red velvet.

[66]

TABLE.

Long Table in carved Walnut. Italian XVI Century.

[67]

CUPBOARD OR MEUBLE A DEUX CORPS.

French, middle of the XVI Century. A fine piece of work of the school of Lyon, showing the style of Hugues Sambin. In the door panels are very fine low reliefs, showing on the right Tarquin in Roman warrior's attire; on the left, Lucretia with the dagger.

CEILING

[68]

THE BANQUET OF ANTONY AND CLEOPATRA.

The scene depicts a banquet given by Antony and Cleopatra, who with other guests are seated at a table beneath a gallery which is supported on four columns. In this gallery musicians are playing. On the steps leading to the banquet-table numerous figures are grouped.

By *Giovanni Battista Tiepolo* (1692–1769)

[69]

HERAT RUG.

Persian XVI Century. An important palace rug as woven under the reign of Shah Abbas the Great. The centre field of the rug with a small green medallion in the centre, decorated with a bold design of Chinese peony flowers and spiral scroll work, intermingled with Chinese cloud bands on a deep red ground. The main border with alternating huge flowers on deep greenish blue ground.

From the Fletcher collection, Scotland. 32 ft. 5½ inches x 14 ft. ½ inch.

[70]

ANIMAL RUG.

Eastern Persia. XVI Century.

An important specimen probably woven for a royal palace. The centre field of

this rug is covered with a freely composed pattern of animals alternating with peony flowers and stems. Among the animals the rare representation of the zebu, combined with the typical groups of fighting animals of beautiful design, The background, magenta red. Floral border of beautifully elaborate design.

15 ft. 10 inches x 6 ft. 7 inches.

From the Charles T. Yerkes collection (No. 207, Color plate 9 of the catalogue.)

[71]

HERAT RUG.

Persian. Middle XVI Century.

Beautifully balanced all over design of repeated peony flowers combined with Chinese scrolled cloud bands on a red ground. The border of elaborate peony design on a greenish blue ground.

6 ft. 8 inches x 4 ft. 7 inches.

1577

[72]

HERAT RUG.

Persian XVI Century.

The centre field with particularly delicate peony flower and spiral scroll work on red ground. The border of similar design on a green ground.

6 ft. 6 inches x 4 ft. 6 inches.

[73]

HERAT RUG.

Persian. Late XVI Century.

Border of peony flowers alternating with serrated leaves; dark green ground. Very large centre field of exceptionally beautiful design, of peony flowers surrounded by Chinese cloud bands. Red ground.

9 ft. 2 inches x 4 ft. 10 inches.

[74]

HERAT RUG.

Persian. Second half of the XVI Century.

The centre field with four symbolical groups of peony flowers arranged with the Chinese cloud band on a red ground. The border of elegantly curved serrated leaves alternating with peony flowers on a green ground.

6 ft. 8 inches x 4 ft. 8 inches.

[75]

HERAT RUG.

Persian. Early XVI Century.

The centre field decorated with a system of peony flowers of very elaborate and beautiful design on spiral scrolls combined with voluted Chinese clouds on a red ground. The border of similar design on a dark blue ground.

15 ft. x 6 ft. 3 inches.

[76]

Chinese Temple Wine Cistern.

An interesting and rare bronze of the Chou dynasty, B.C. 1122–225.

[77]

Castellani Collection of Greek and Etruscan Bronzes.

Excavated by Castellani himself near Perugia, Italy. The 'Hypnos' now in the British Museum was found in the same tomb and at the same time as the pieces in this collection.

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88-B13937